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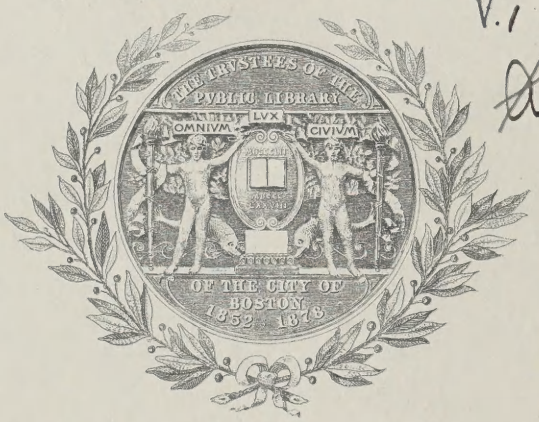

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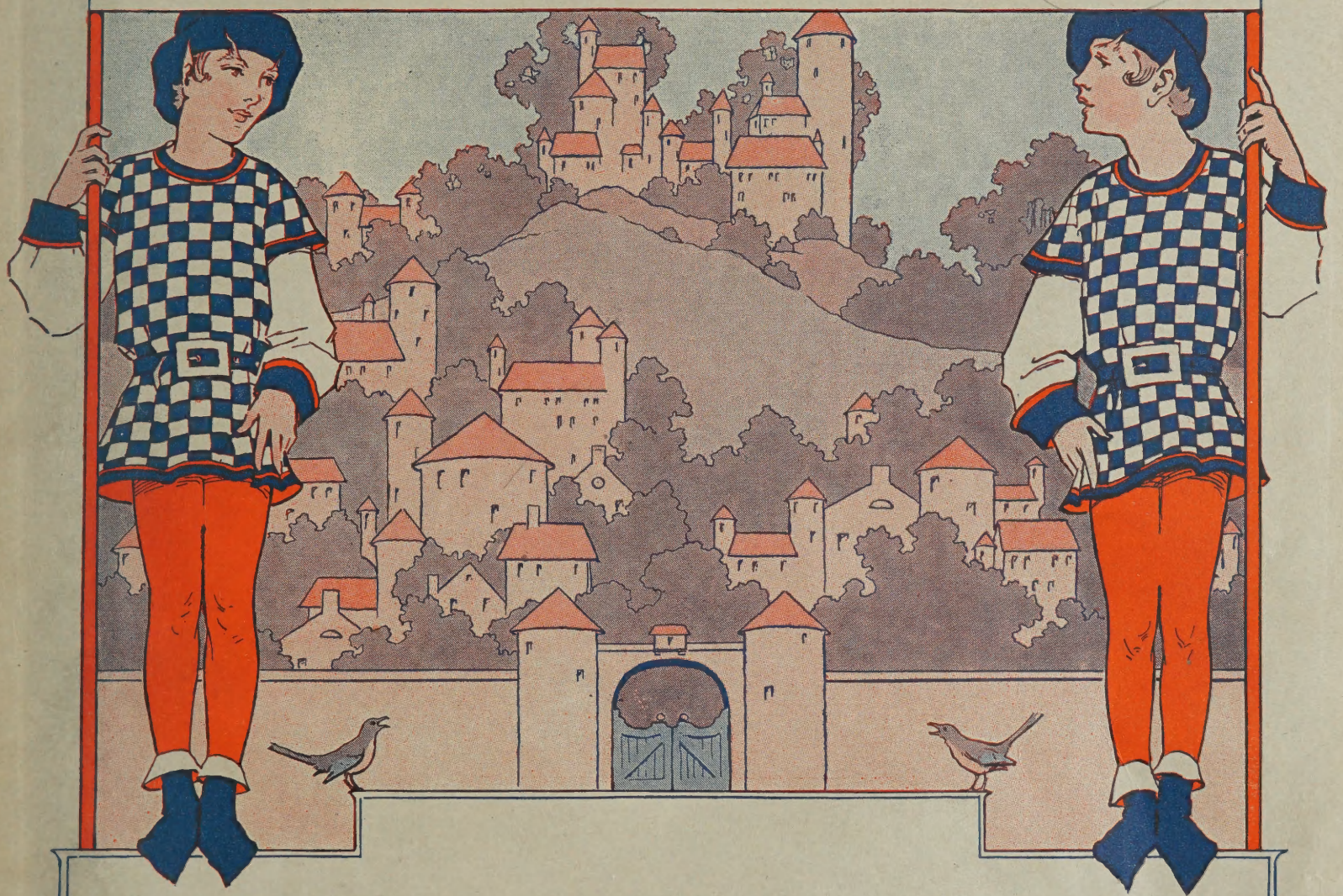
Twelve Tuneful Pieces

By C. W. KROGMANN

Op. 15

ARRANGED FOR VIOLIN AND PIANO

By C. GRÜN



1. The Little Prince
2. Santa Claus Guards
3. Song of the Sea Shell
4. The Rainbow Fairy
5. Leola Waltz
6. Primrose Dance
7. The Little Patriot
8. The Pony Race
9. Vesper Bells
10. The Merry Bobolink
11. Evening Song
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By

C. W. KROGMANN

Op. 15

Arranged for
Violin and Piano

By

C. GRÜN

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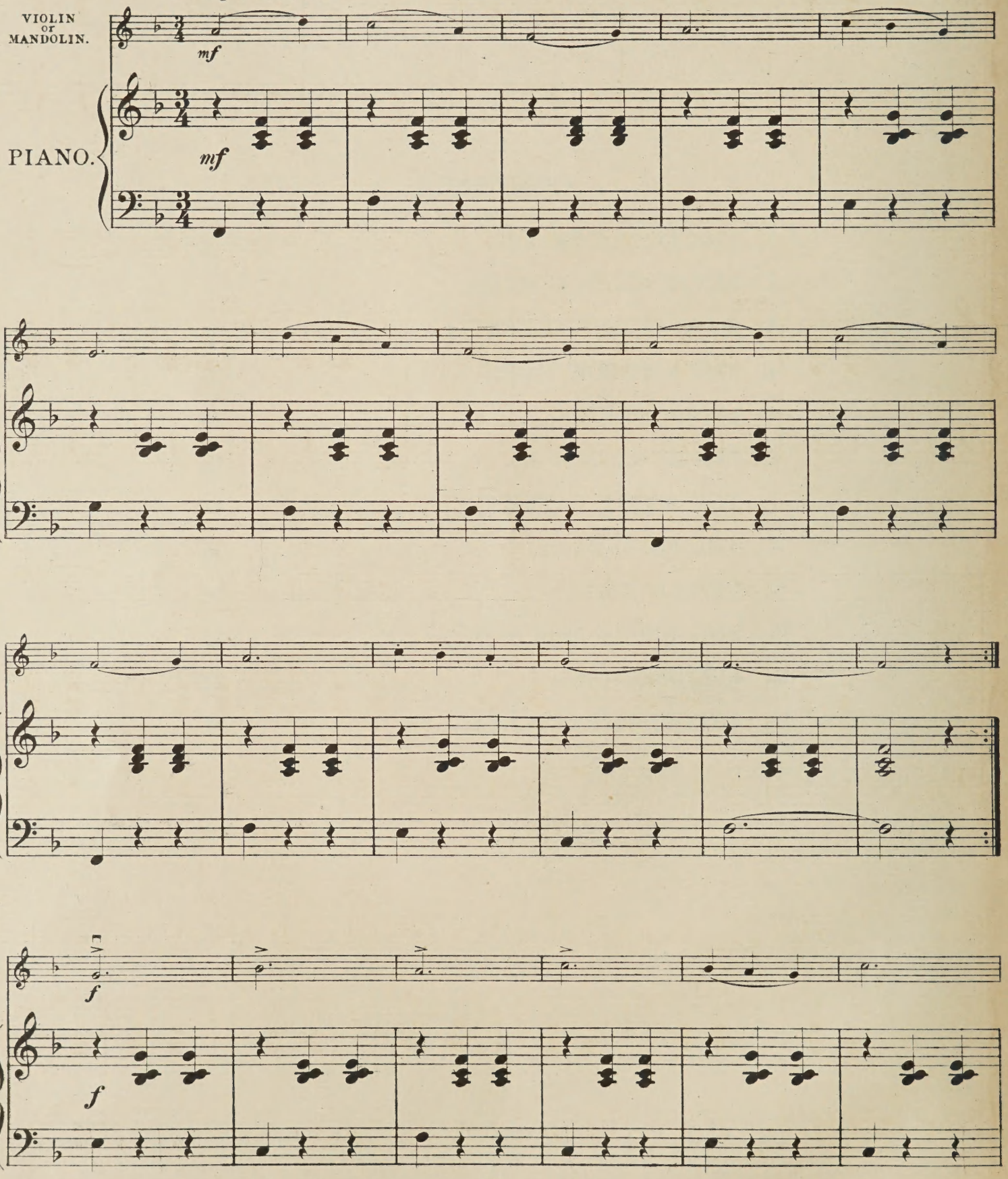
The Little Prince.

DER KLEINE PRINZ.

Valse.

C. W. KROGMANN, Op. 15, No. 1.
Arr. by C. GRÜN.

Tempo di Valse.



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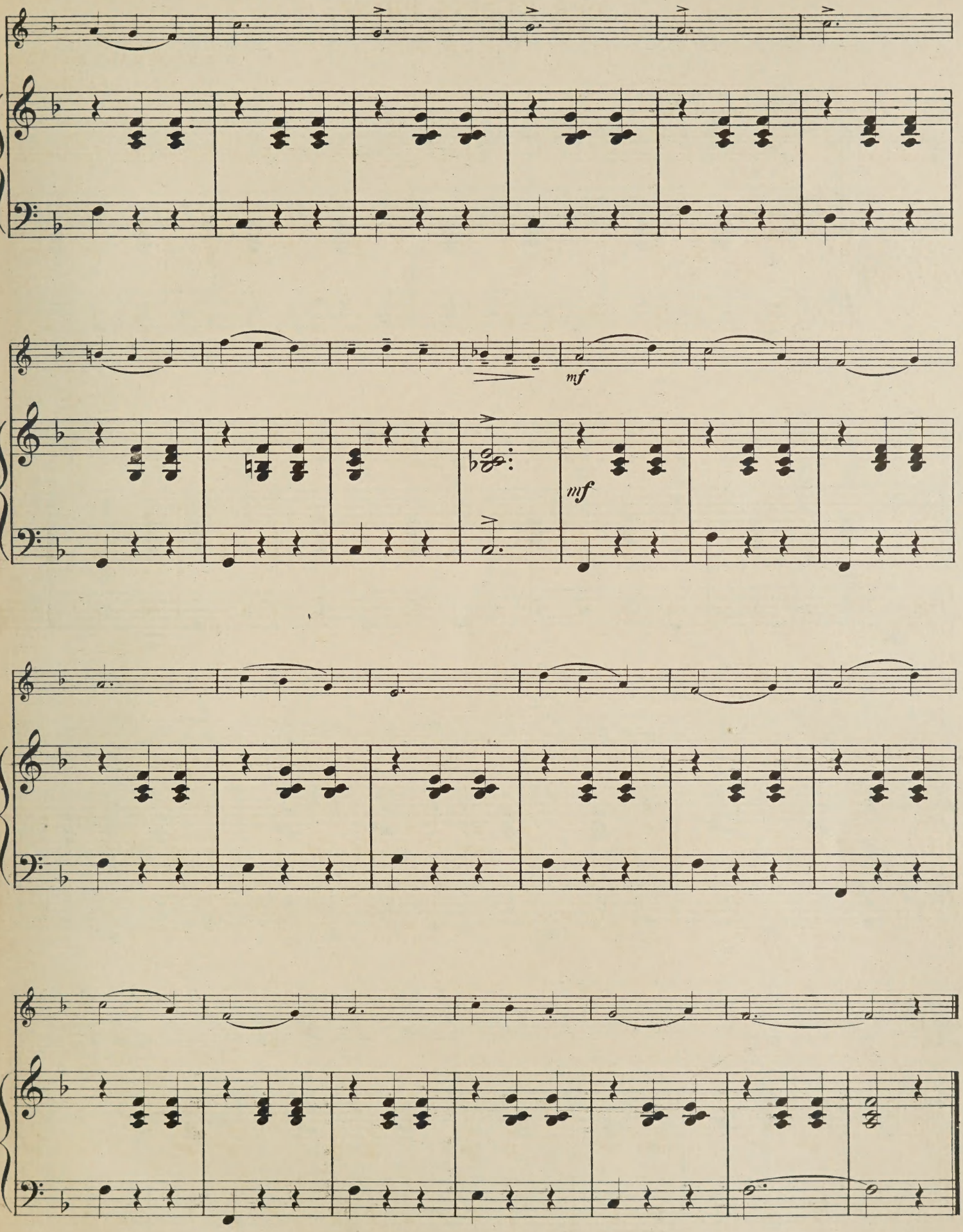
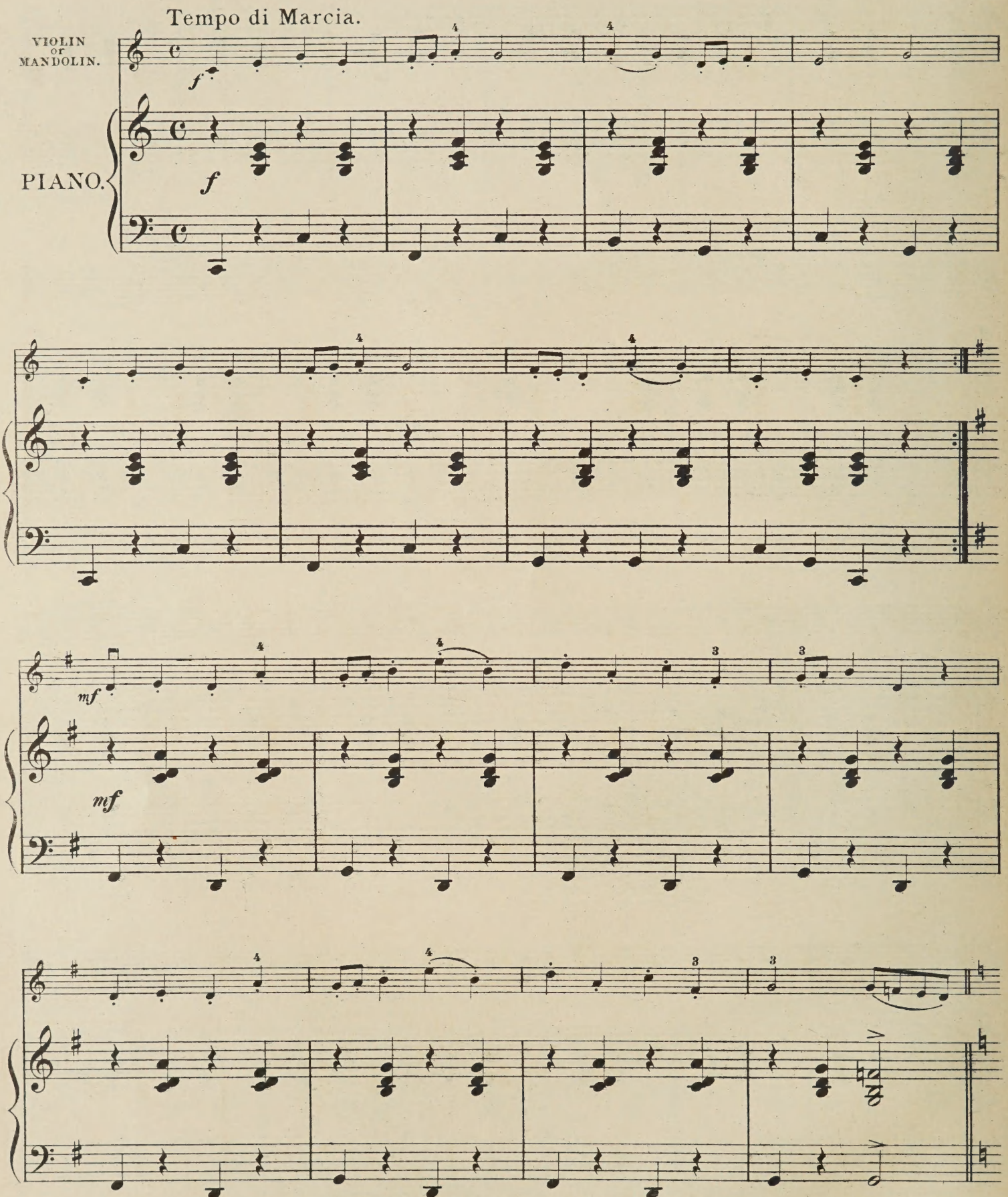

mf
mf

Santa Claus Guards.

DES WEIHNACHTSMANN'S GARDEN.

March.

C. W. KROGMANN, Op. 15, No 2.
Arr. by C. GRÜN.



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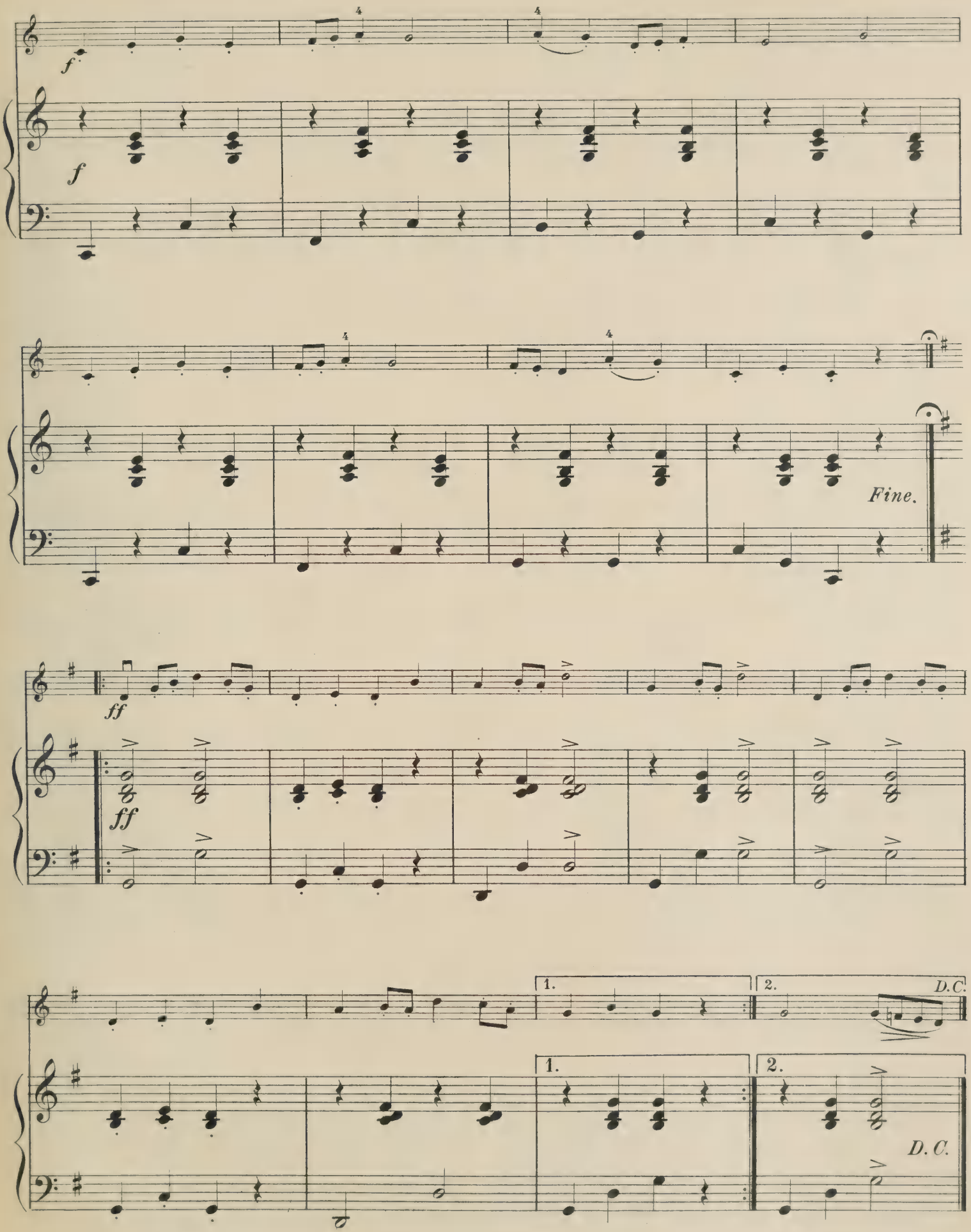

f
f
Fine.
ff
ff
1.
2.
D.C.
1.
2.
D.C.

Song of the Sea Shell.

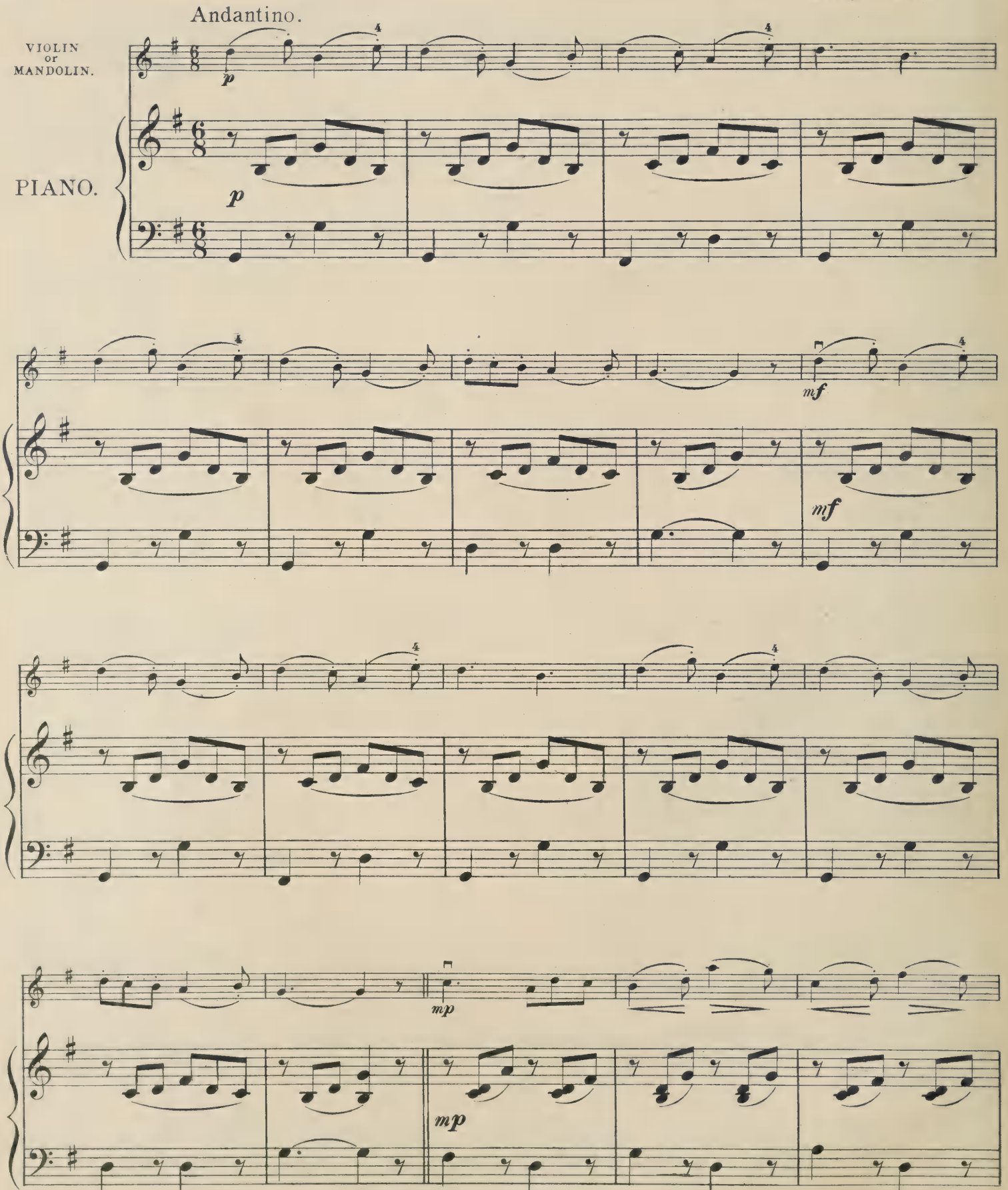
LIED DER SEEMUSCHEL.

C. W. KROGMANN, Op. 15, №3.
Arr. by C. GRÜN.

Andantino.

VIOLIN or MANDOLIN.

PIANO.



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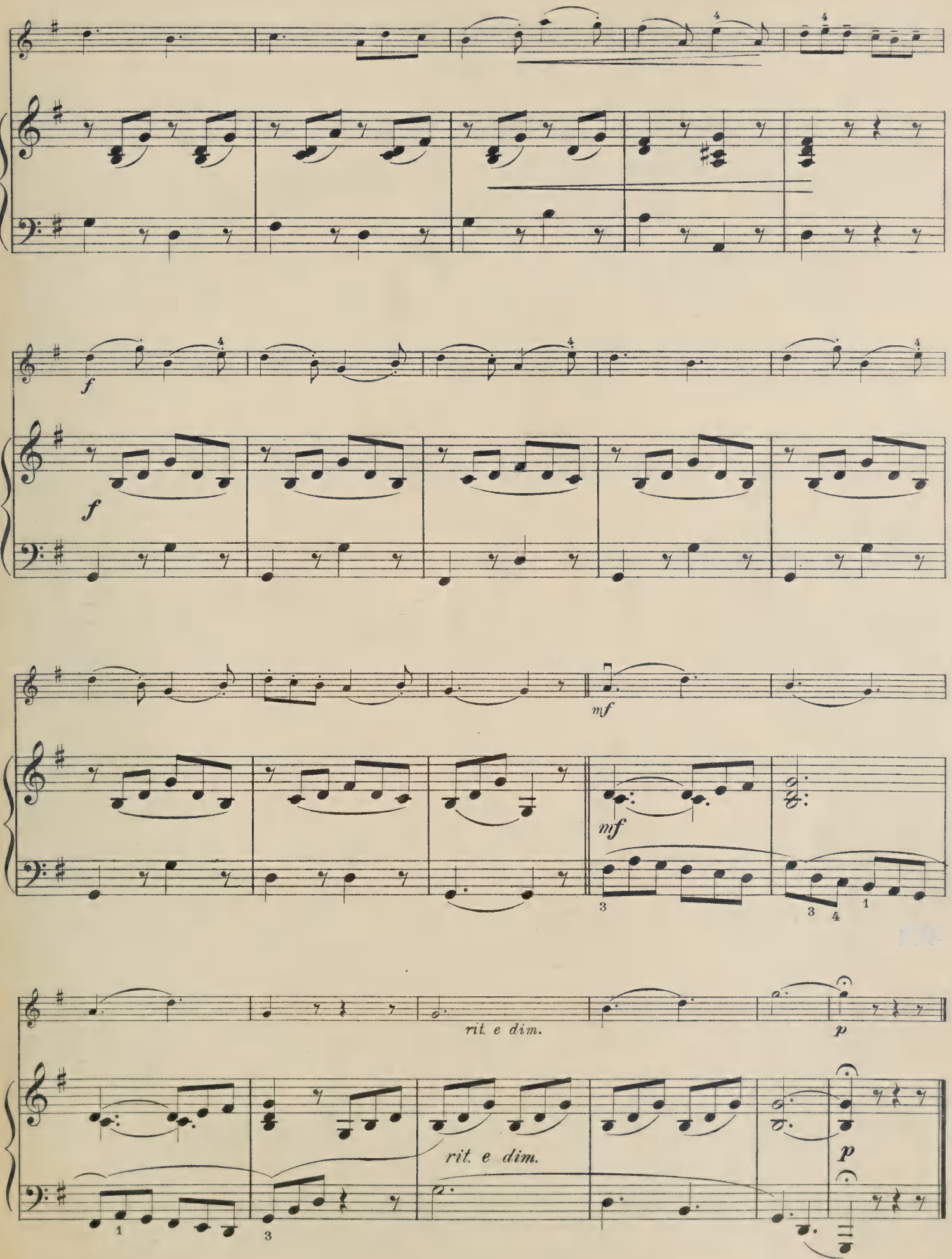

f
f
mf
mf
rit. e dim.
p
rit. e dim.
p

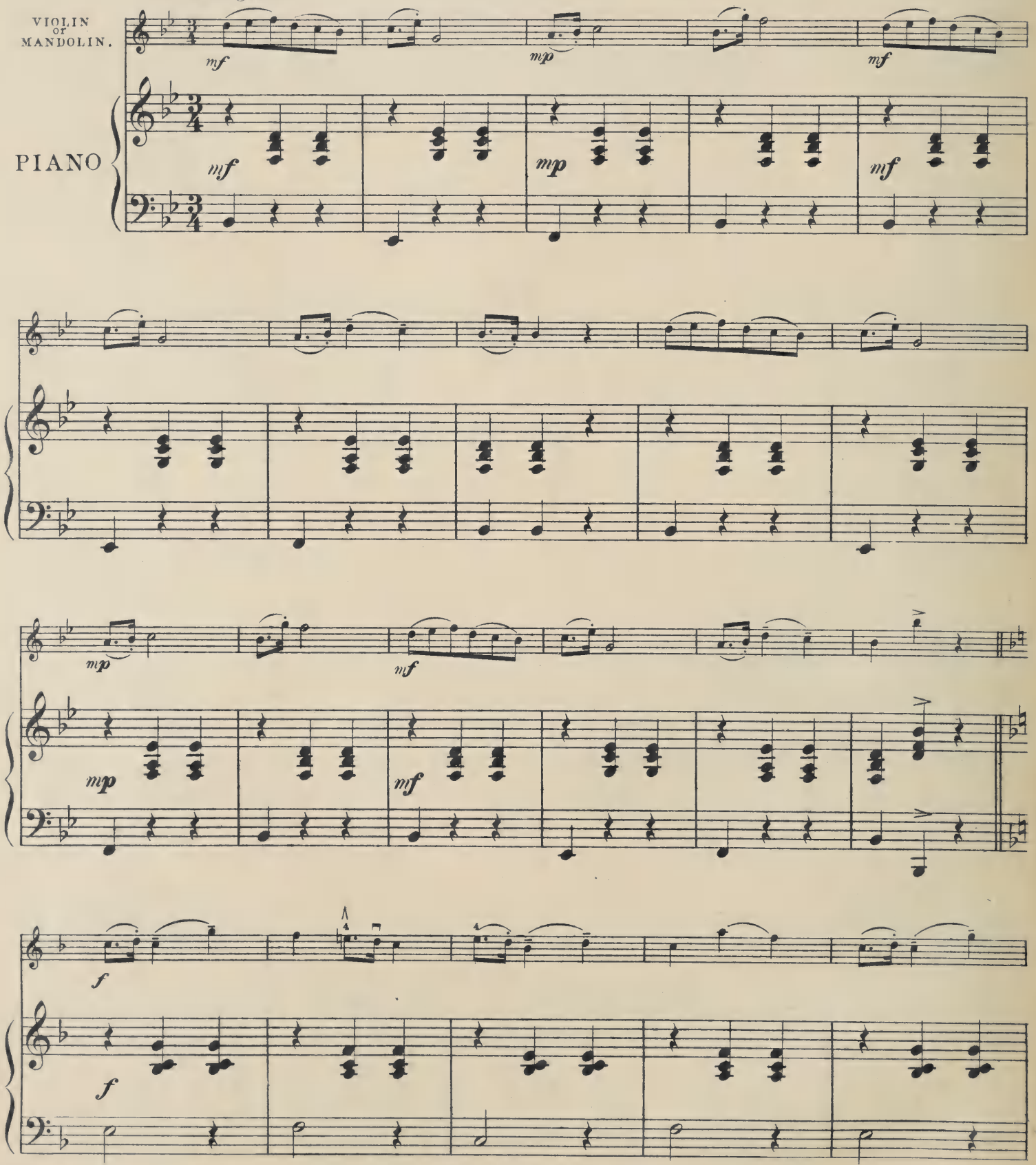
The Rainbow Fairy.

DER REGENBOGEN.

Mazurka.

C. W. KROGMANN, Op. 15, No 4.
Arr. by C. GRÜN.

Allegretto.



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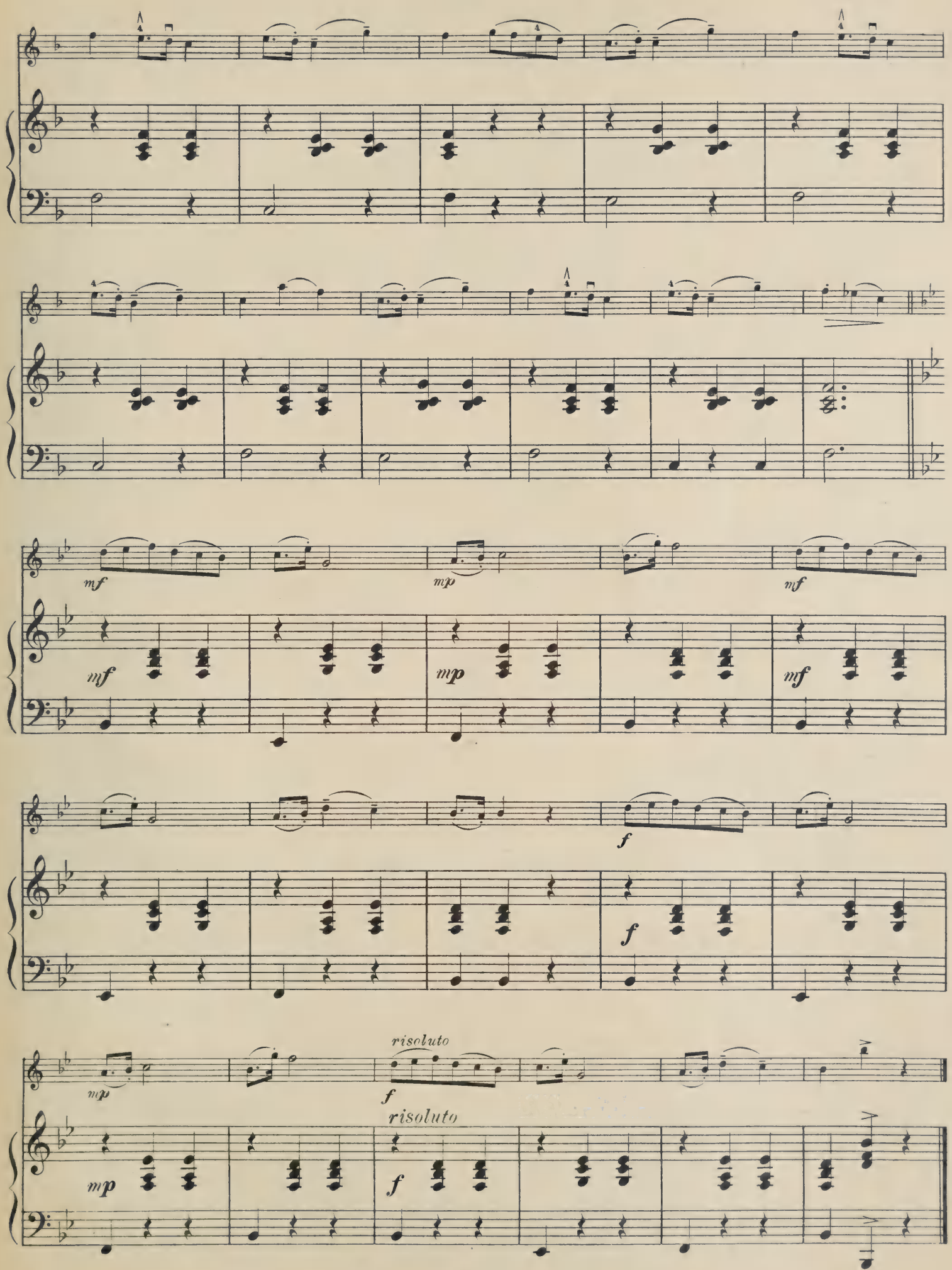
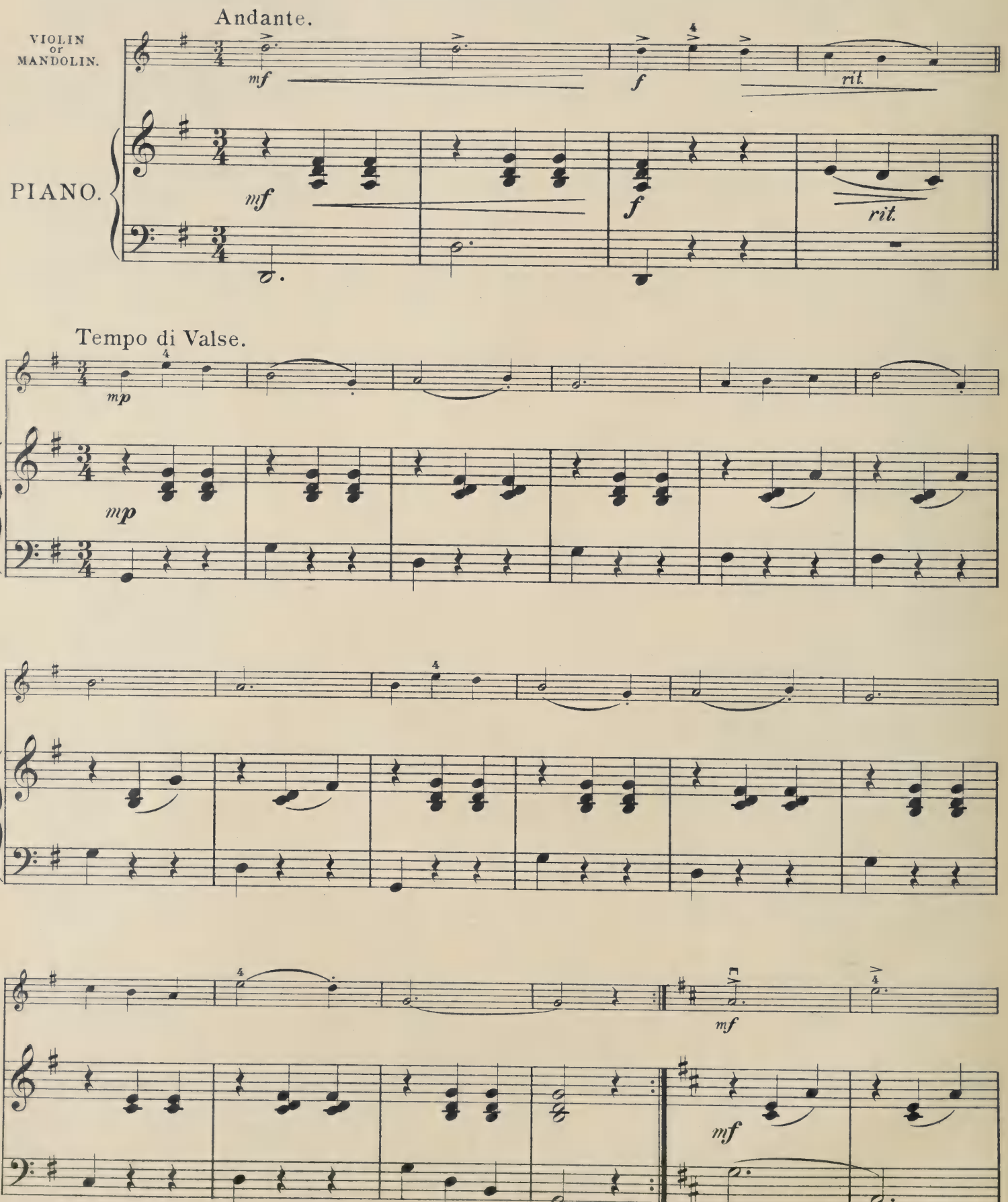

mf
mp
mf
mf
mp
mf
f
f
mp
risoluto
f
risoluto
mp
f

Leola Waltz.

LEOLA WALZER.

C. W. KROGMANN, Op. 15, No. 5.
Arr. by C. GRÜN.



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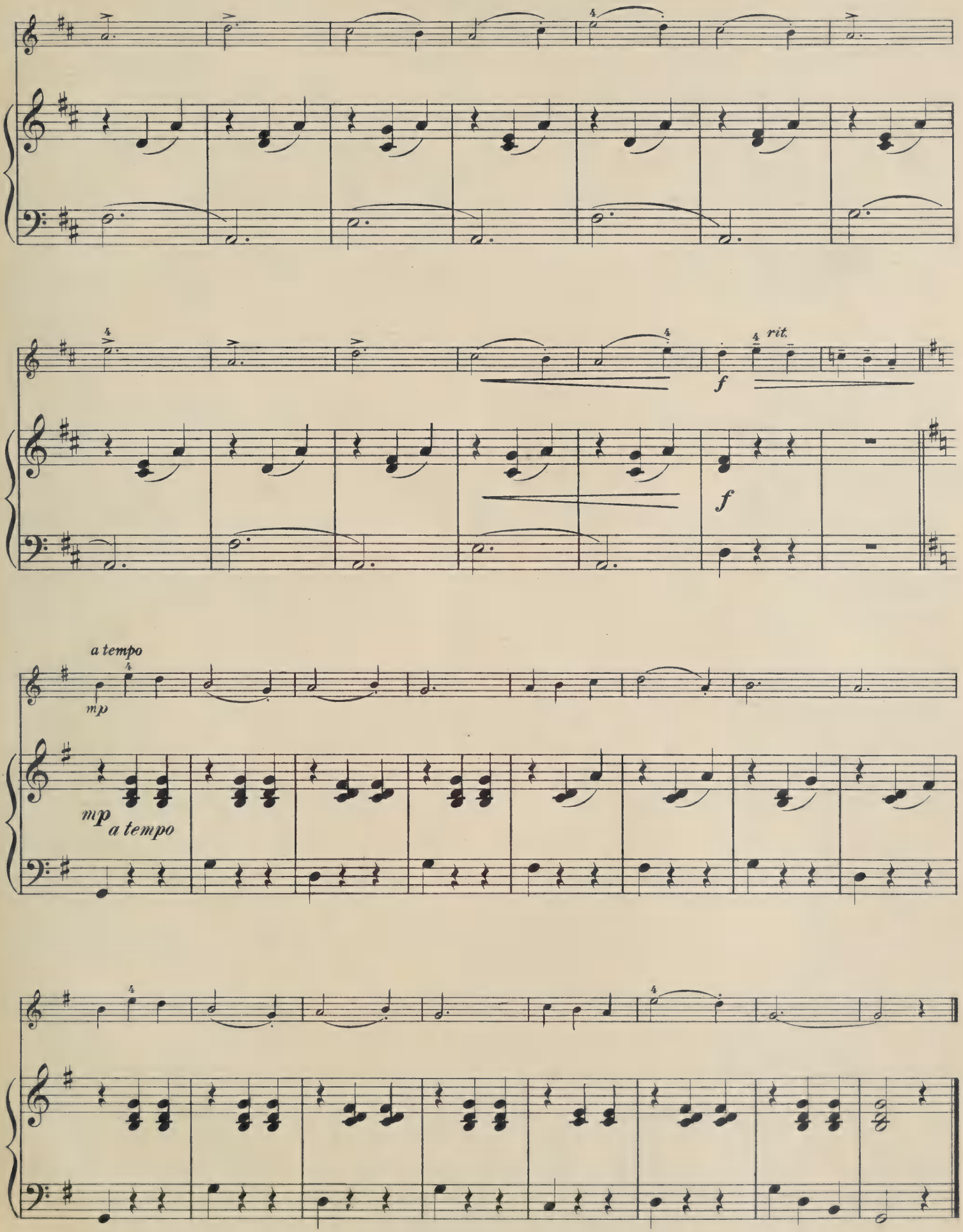

rit.
f
f
a tempo
mp
mp
a tempo

Primrose Dance.

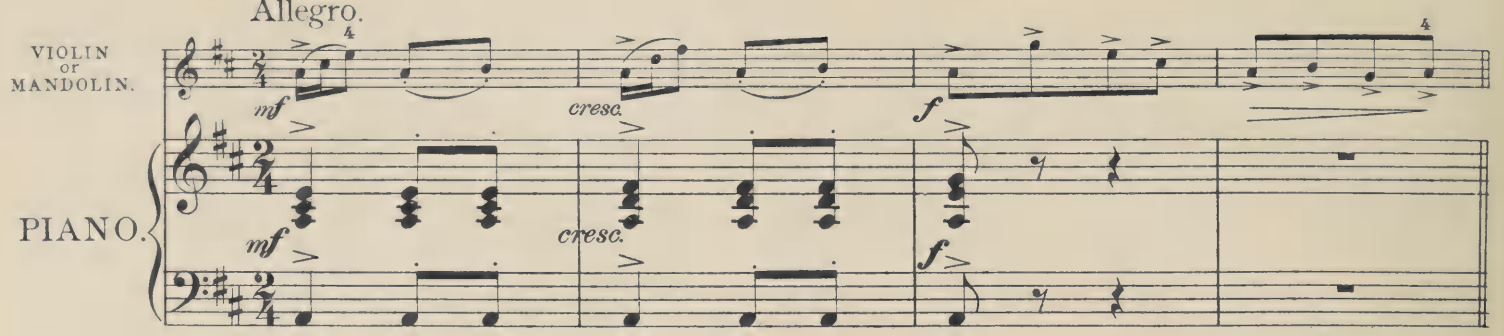
SCHLÜSSELBLÜMCHEN.

Polka.

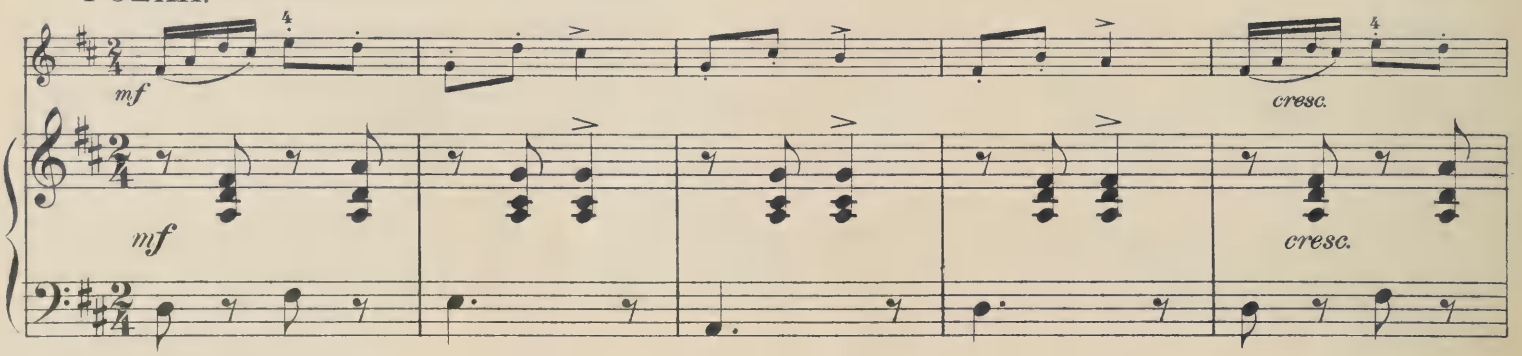
C. W. KROGMANN, Op. 15, № 6.
Arr. by C. GRÜN.

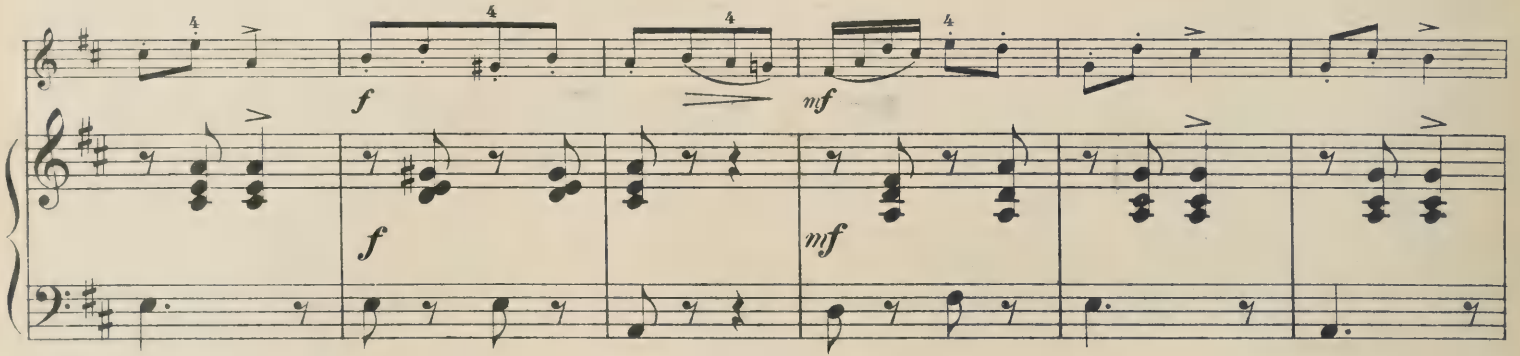
INTRO.

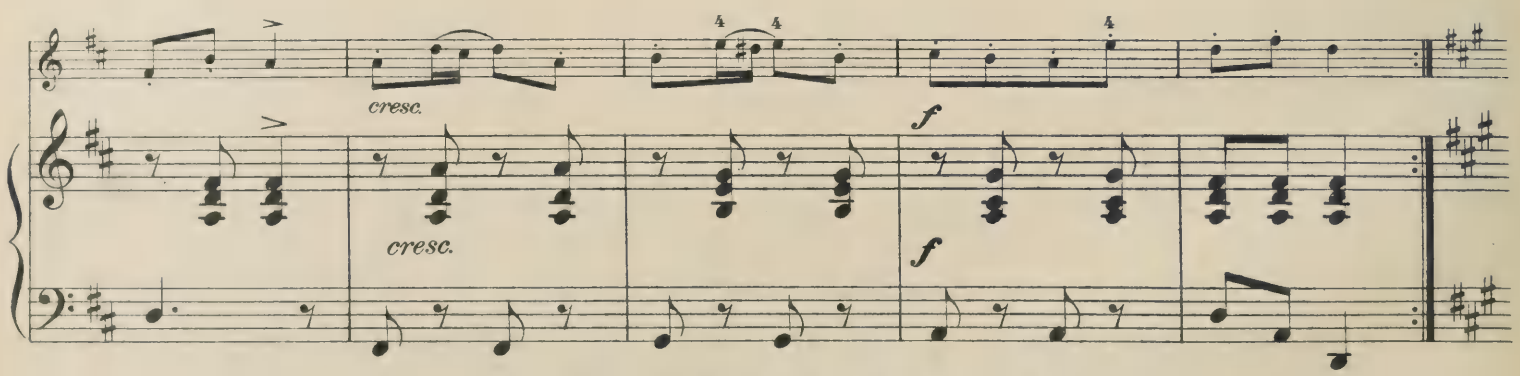
Allegro.



POLKA.







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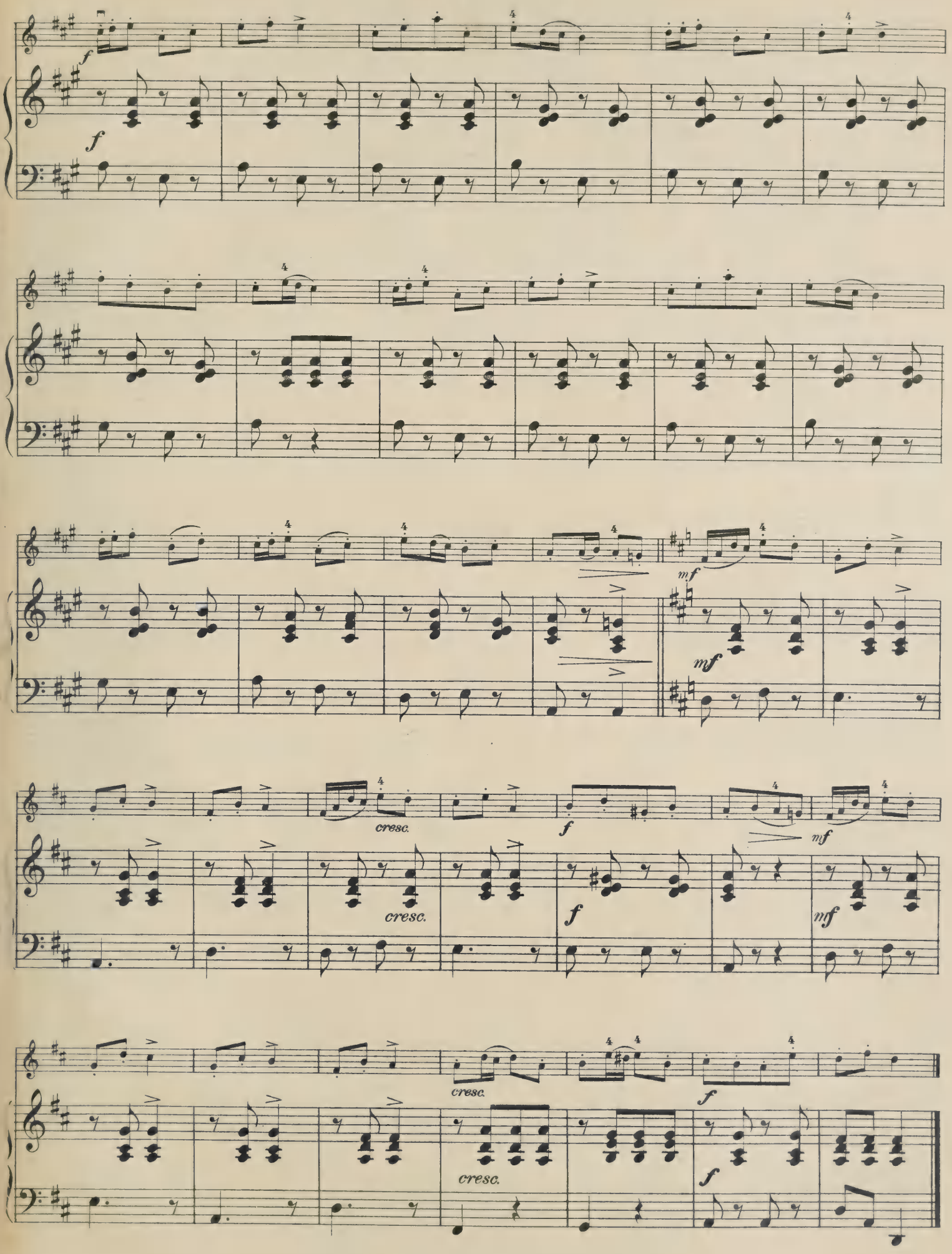

f
f
mf
mf
cresc.
f
mf
cresc.
f
mf
cresc.
f
cresc.
f

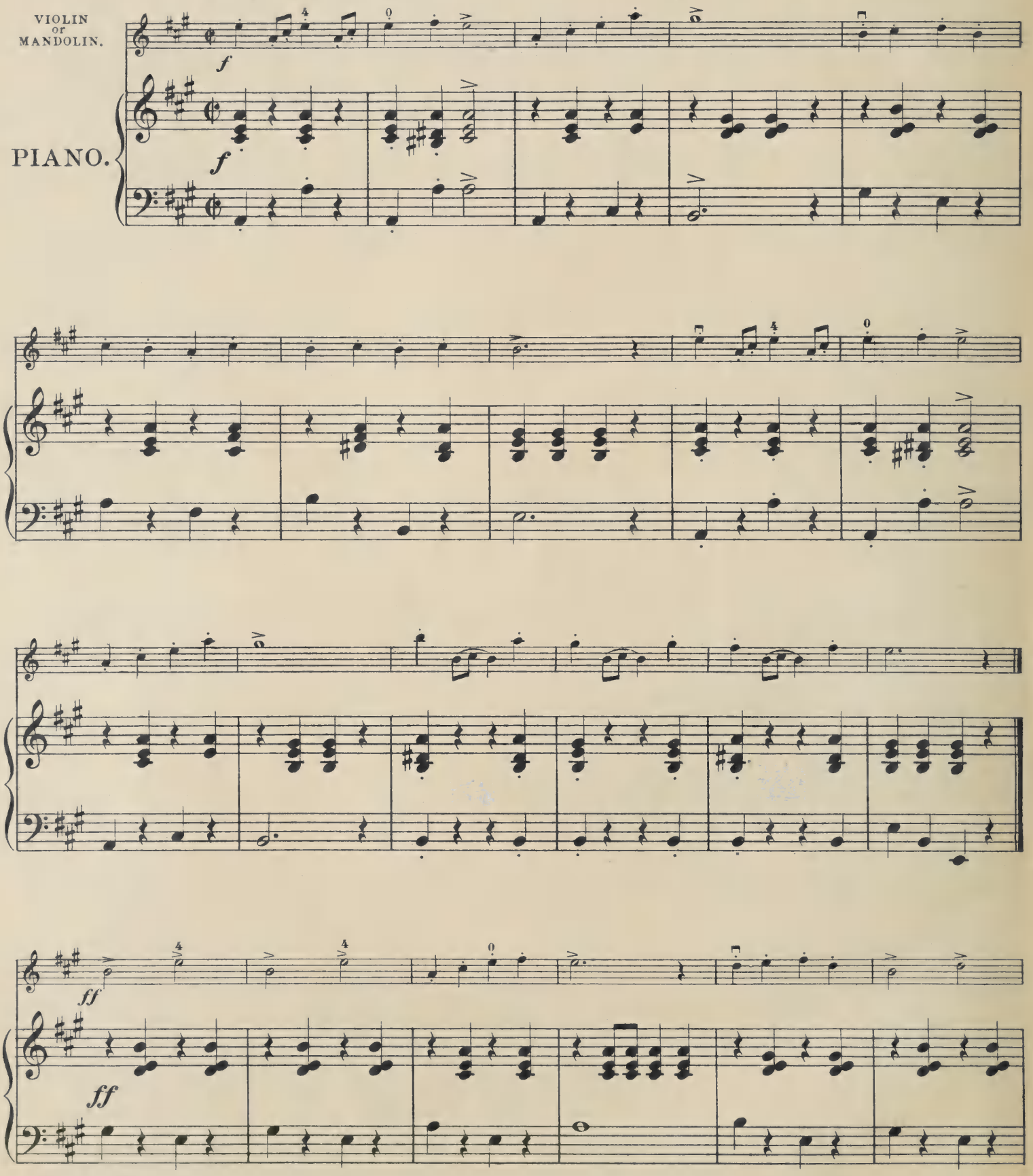
The Little Patriot.

DER KLEINE SOLDAT.

March.

C. W. KROGMANN, Op. 15, № 7.
Arr. by C. GRÜN.

Tempo di Marcia.



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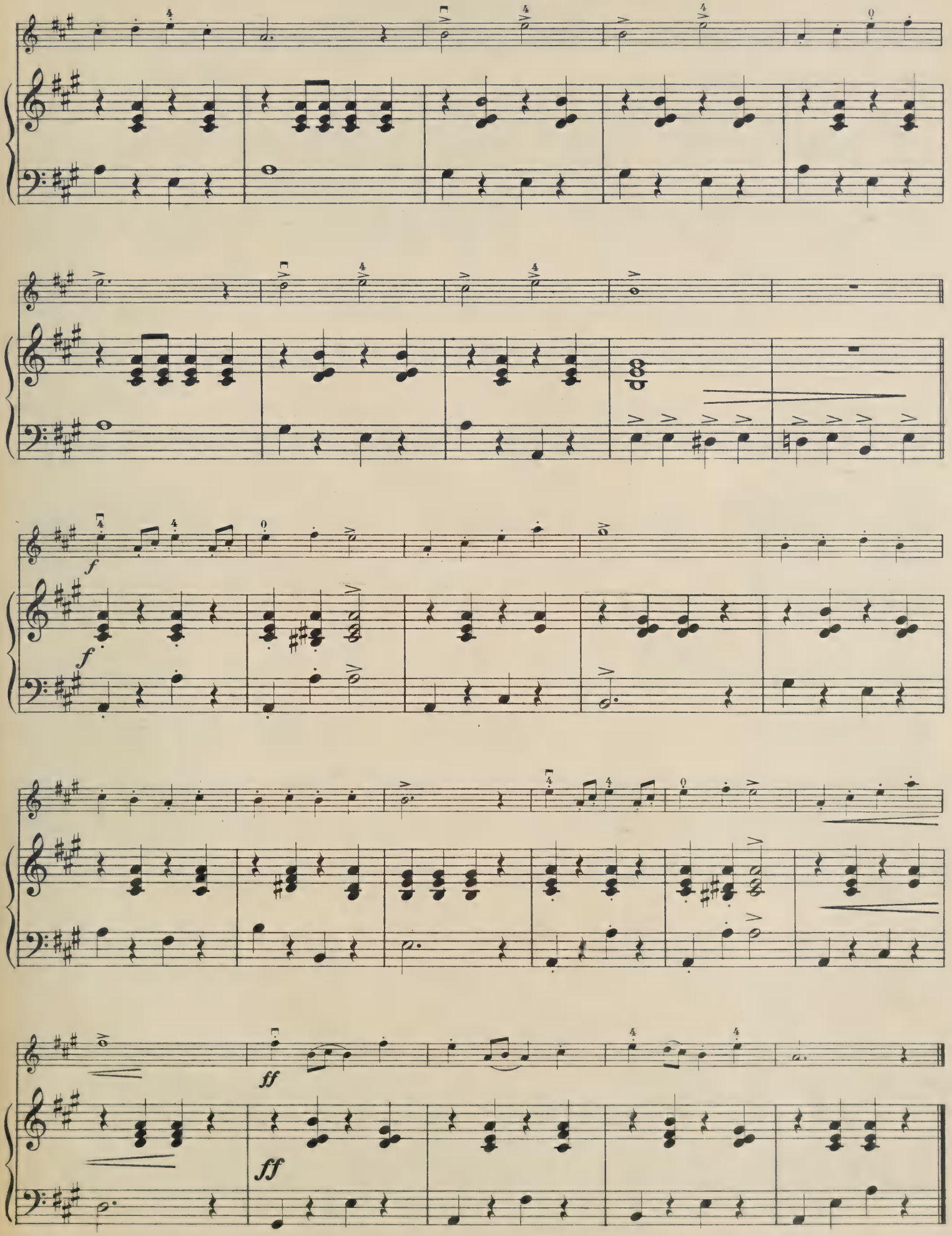

f
f
ff
ff

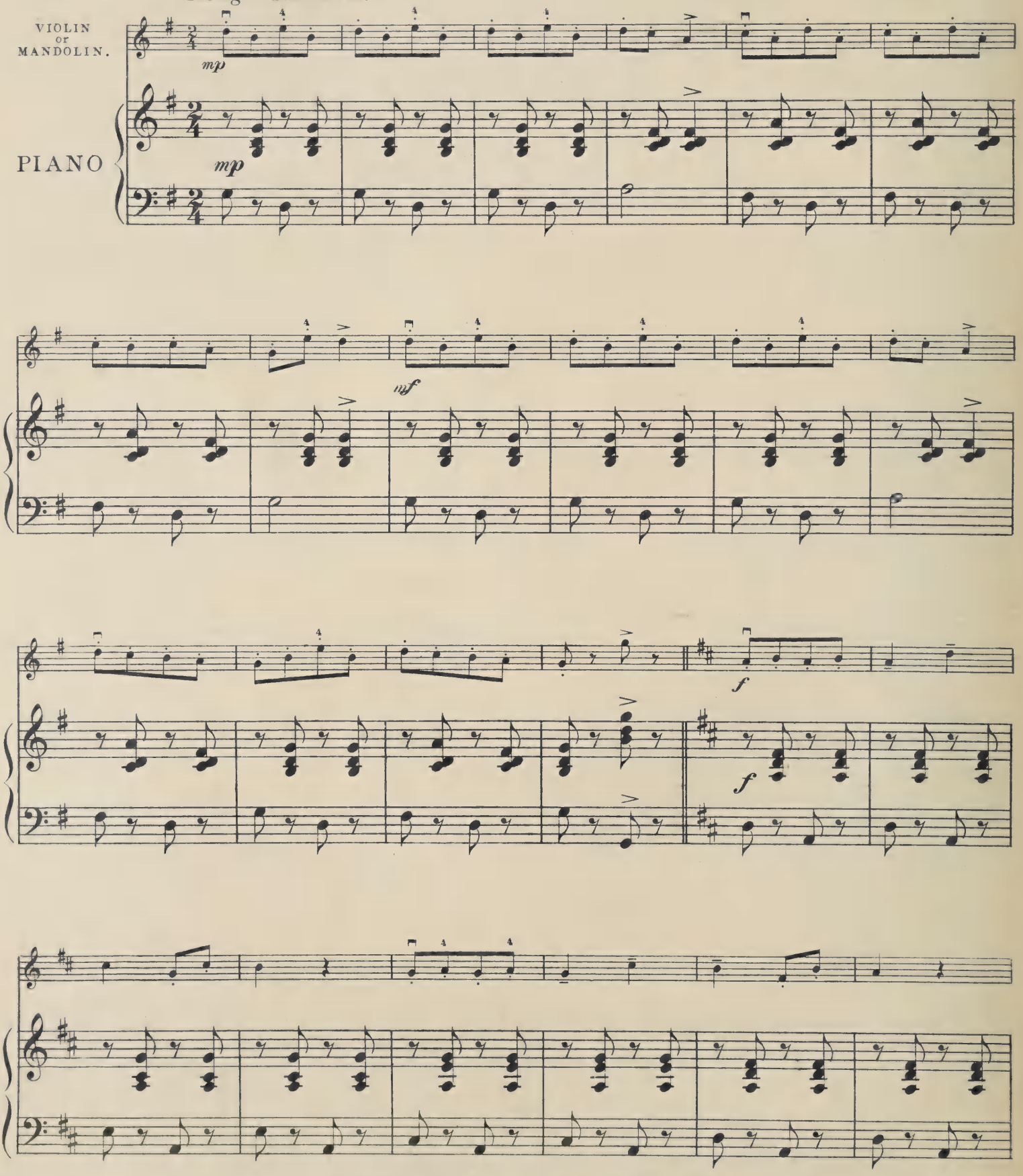
The Pony Race.

PFERDCHENRENNEN.

Galop.

C. W. KROGMANN, Op. 15, № 8.
Arr. by C. GRÜN.

Allegro moderato.



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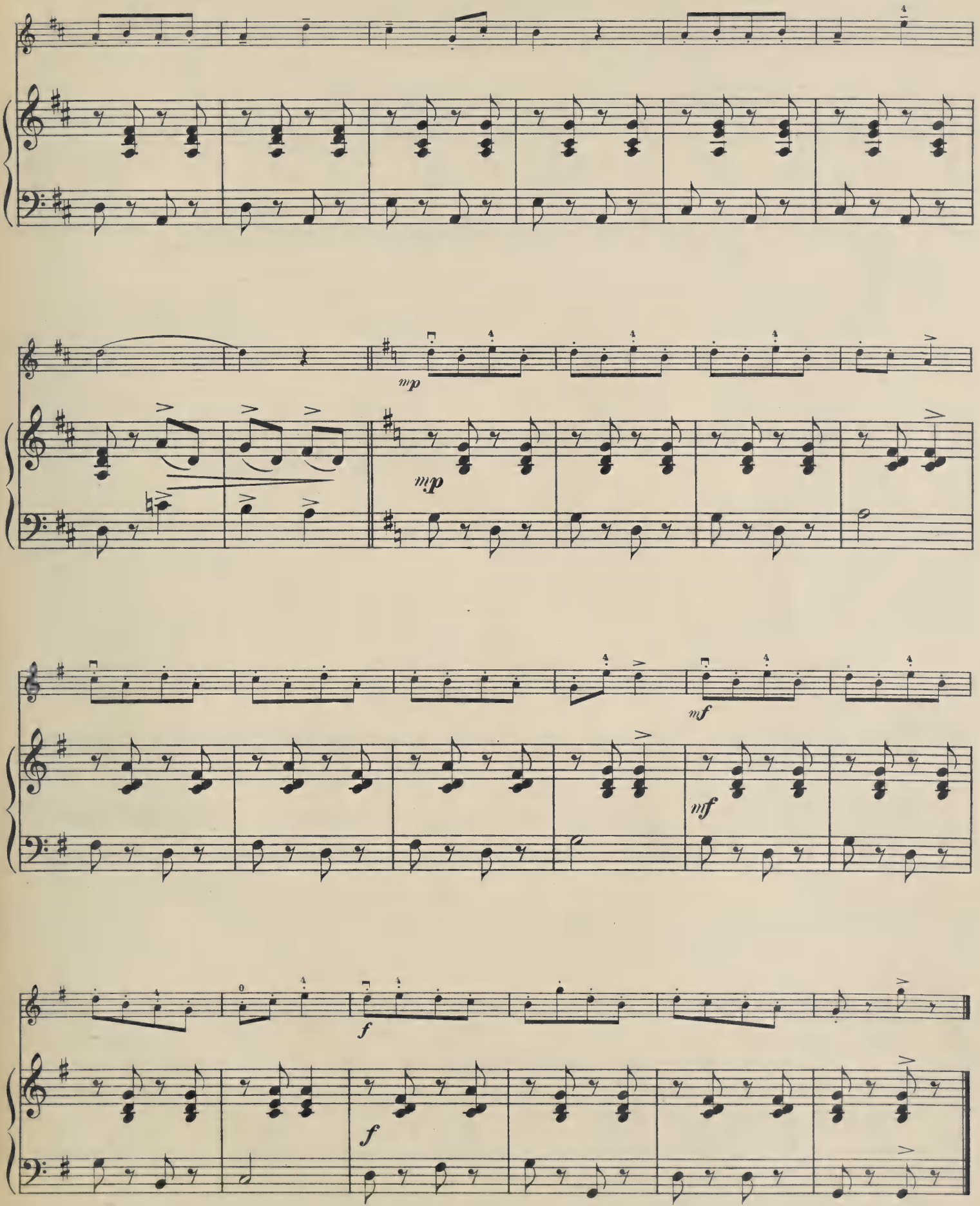
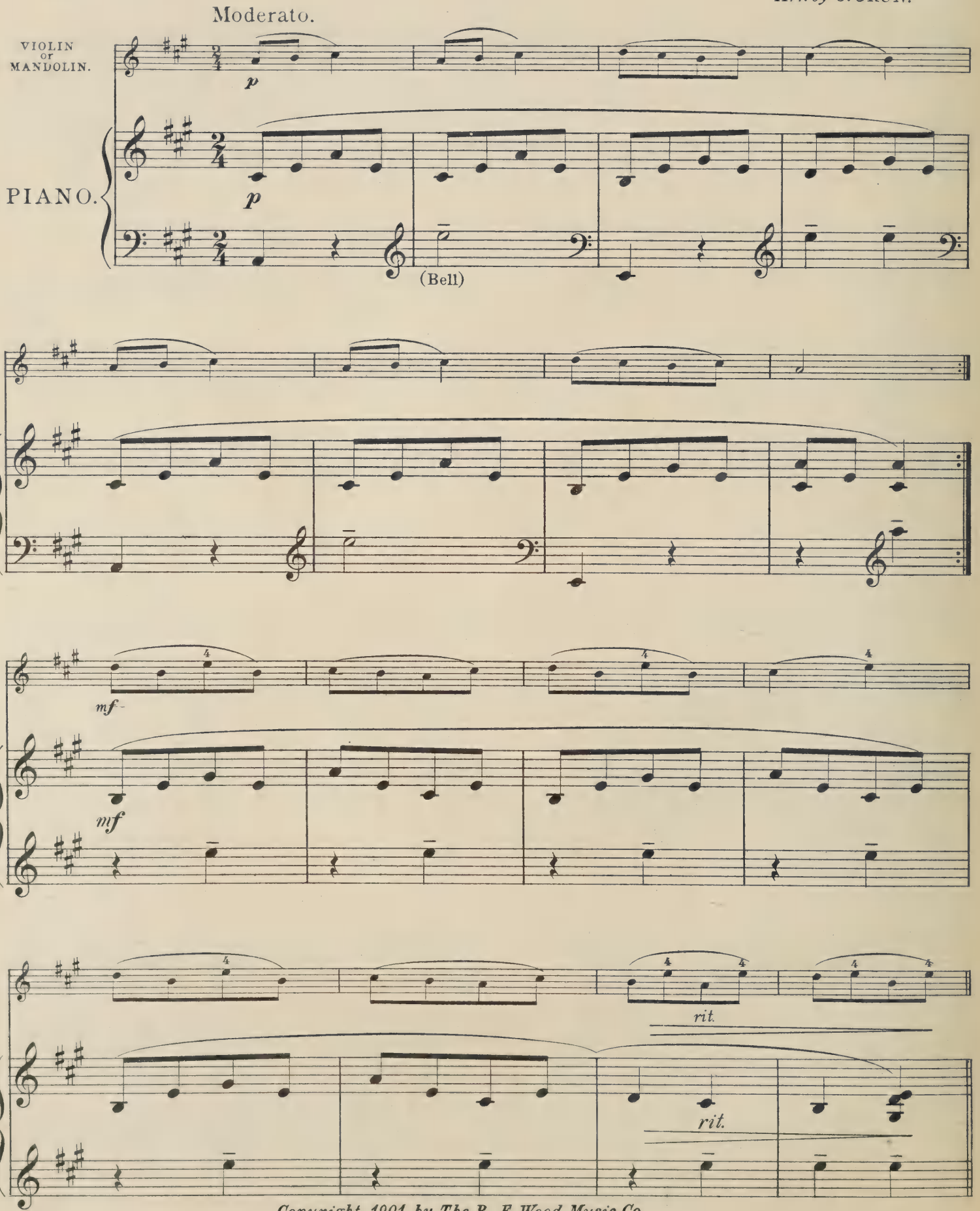

mp
mp
mf
mf
f
f

Vesper Bells.

VESPERGLOCKEN.

C. W. KROGMANN, Op. 15, №9.
Arr. by C. GRÜN.



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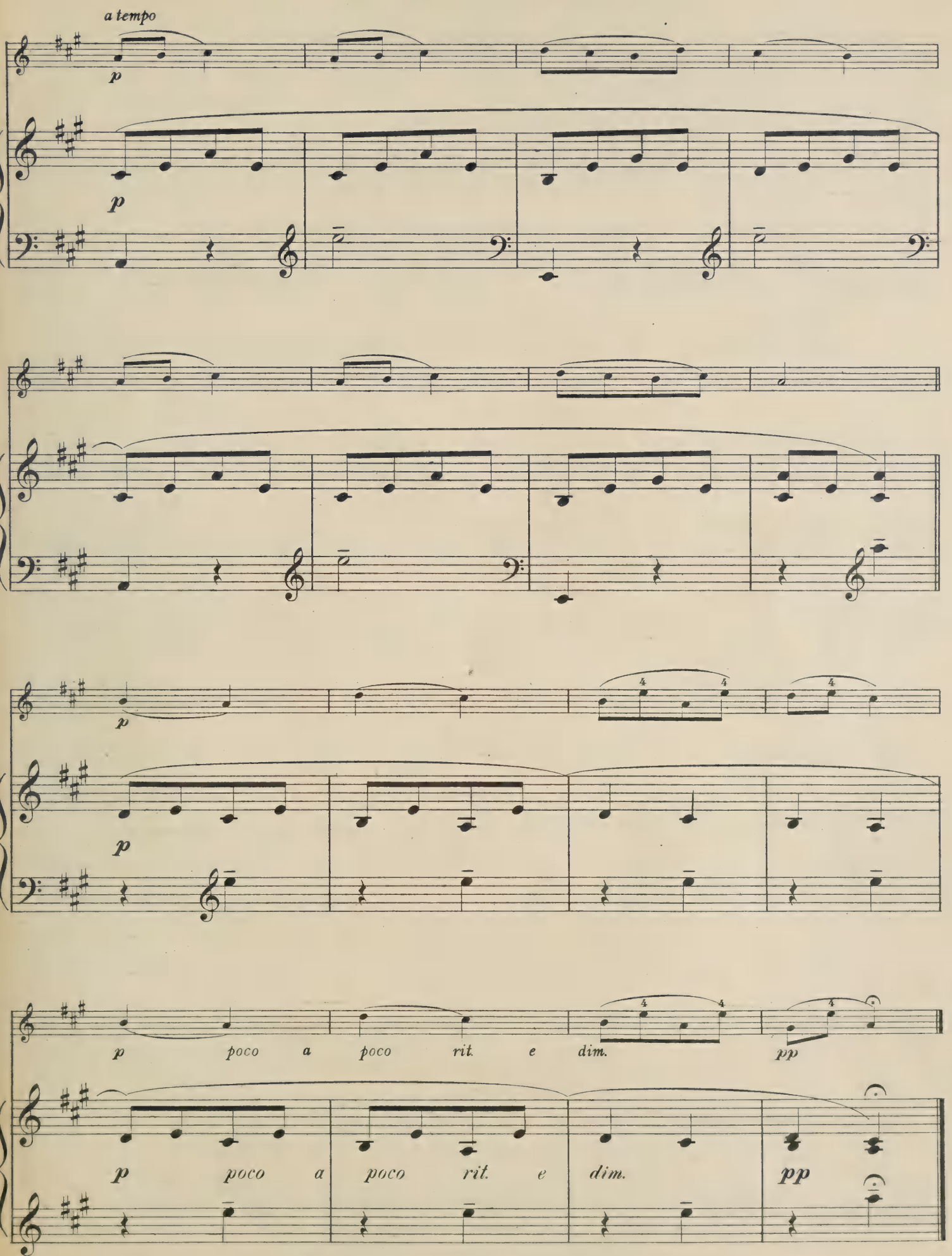
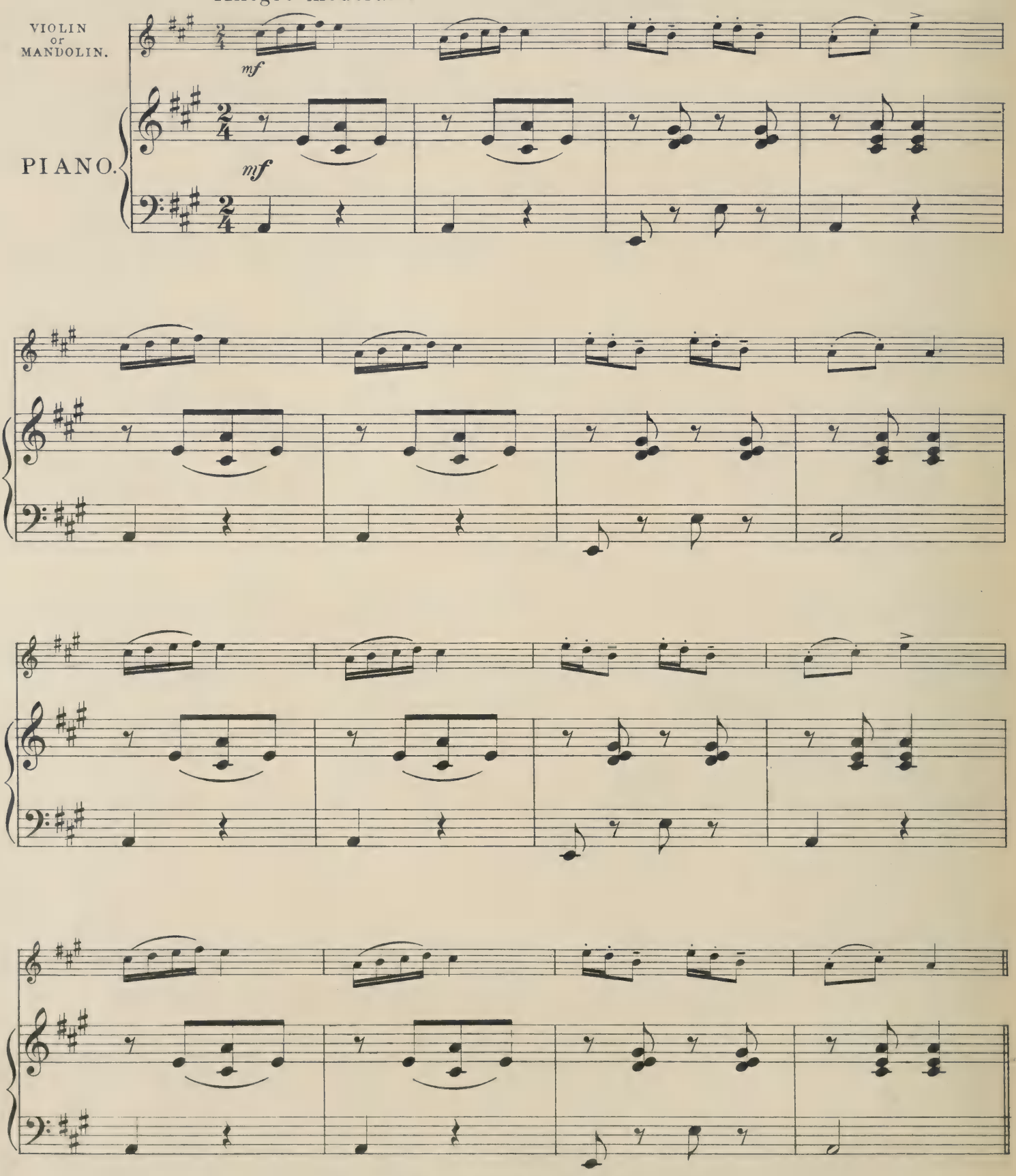

a tempo
p
p
p
p
p poco a poco rit. e dim.
pp
p poco a poco rit. e dim.
pp

The Merry Bobolink.

DER LUSTIGE REISVOGEL.

C.W. KROGMANN, Op. 15, № 10.
Arr. by C. GRÜN.

Allegro moderato.



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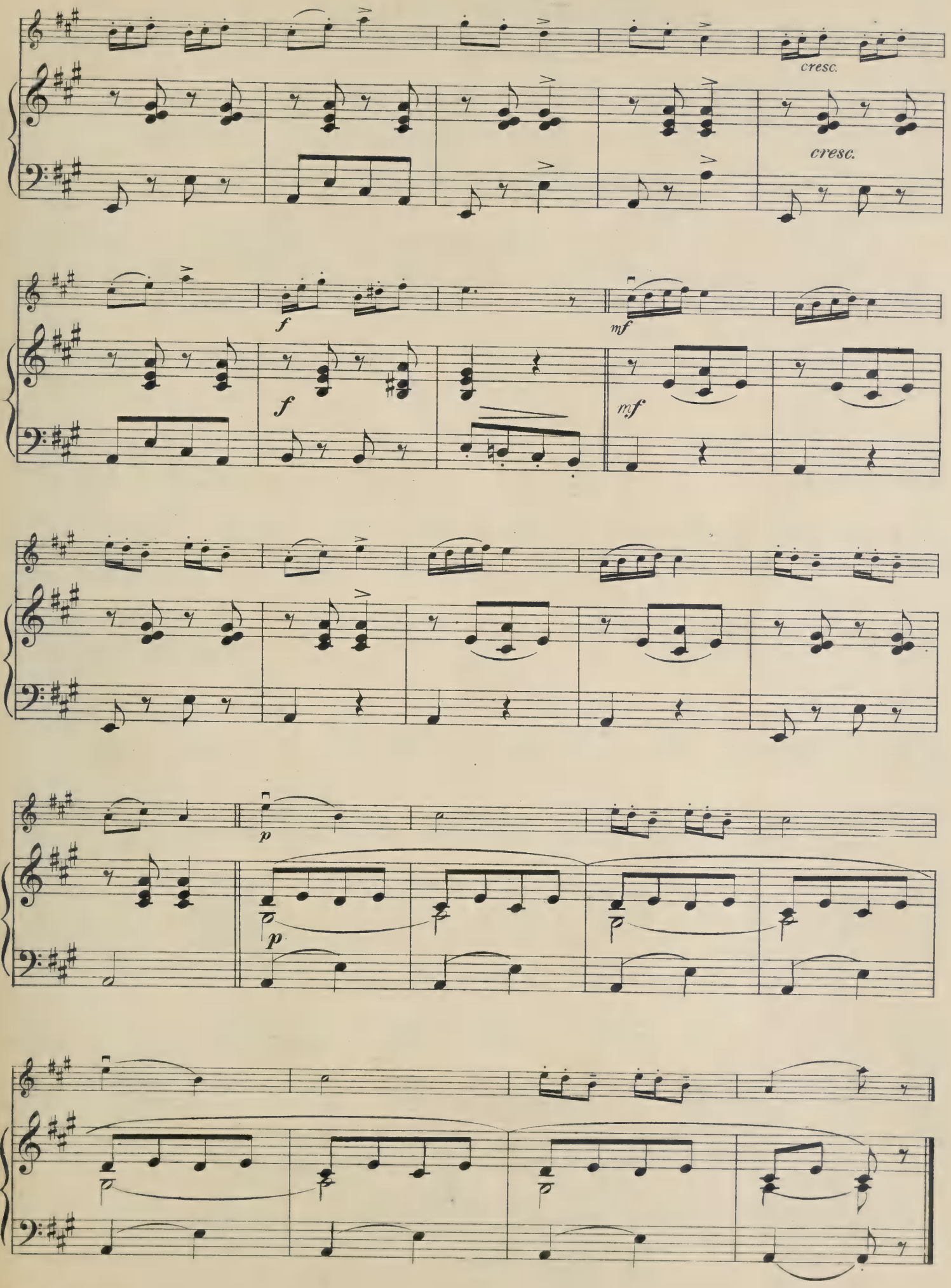
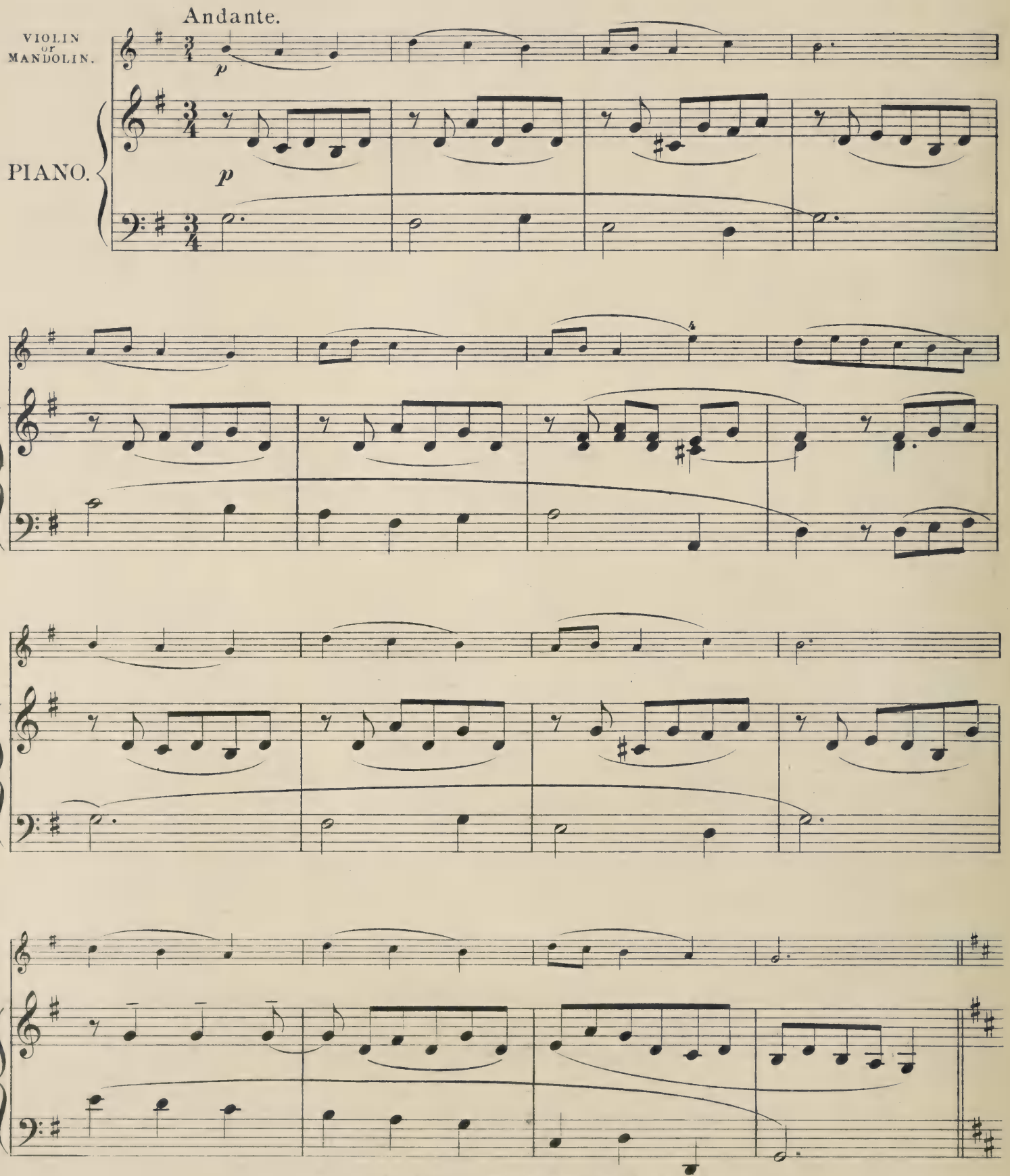

cresc.
cresc.
f
mf
f
mf
p
p

Evening Song.

ABENDLIED.

C. W. KROGMANN, Op. 15, № 11.
Arr. by C. GRÜN.



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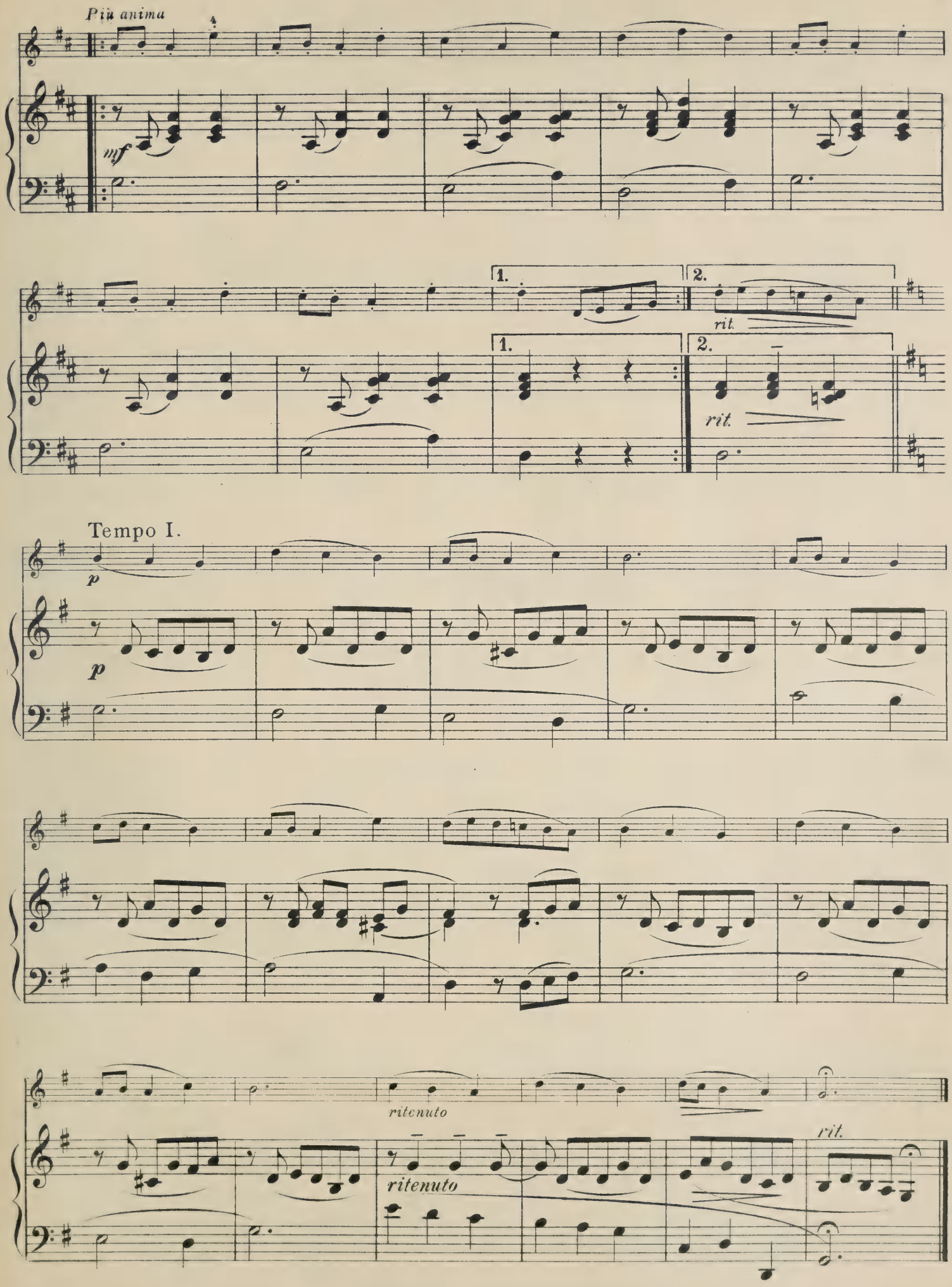
Più anima
mf
1.
2.
rit.
1.
2.
rit.
Tempo I.
p
p
ritenuto
ritenuto
rit.

THE ROBIN'S LULLABY.

ROTHKEHLCHENS NACHTGESANG.

C. W. KROGMANN, Op. 15, №12.
Arr. by C. GRÜN.

Andante.

VIOLIN or MANDOLIN.

PIANO.

mp

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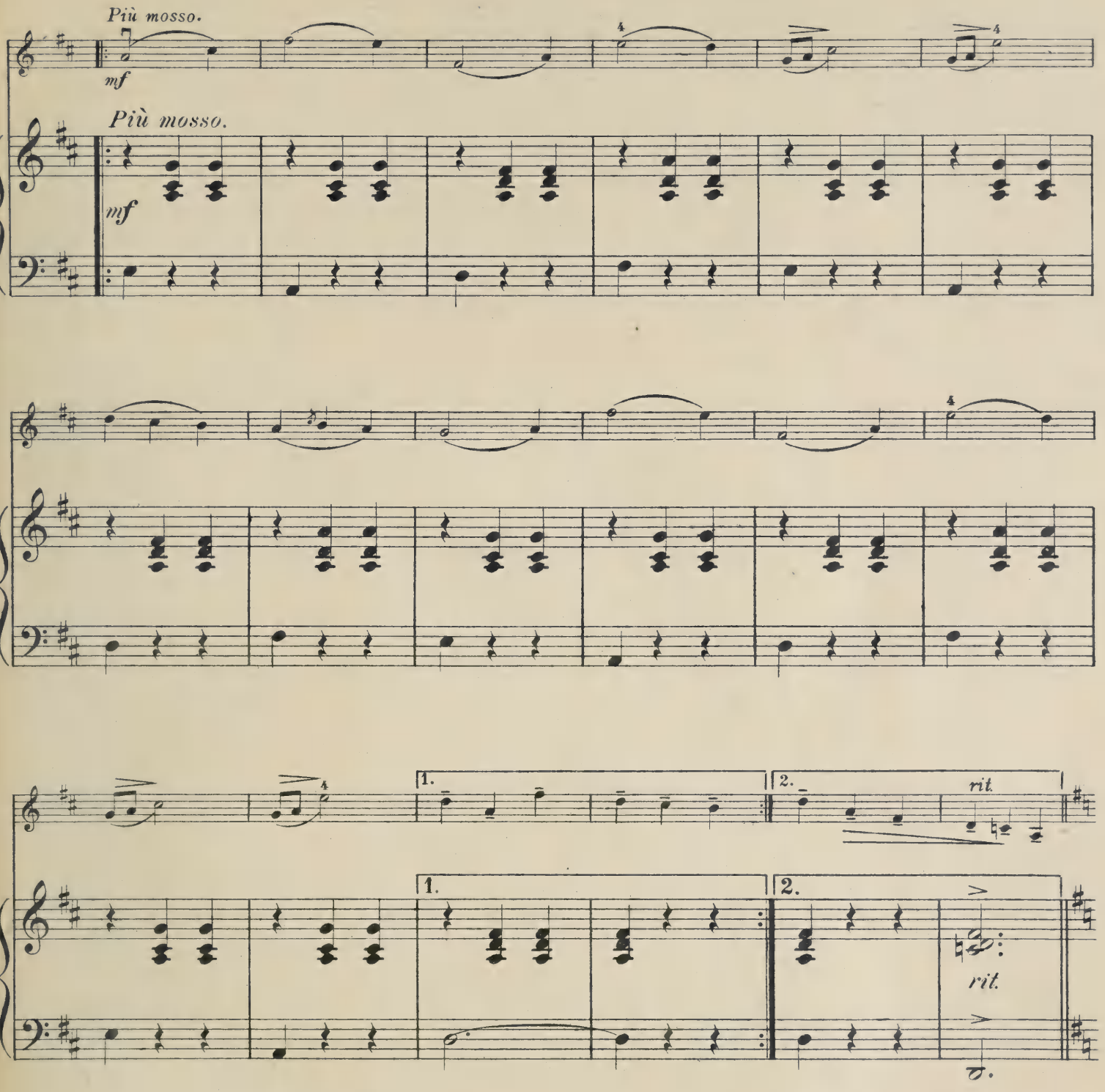
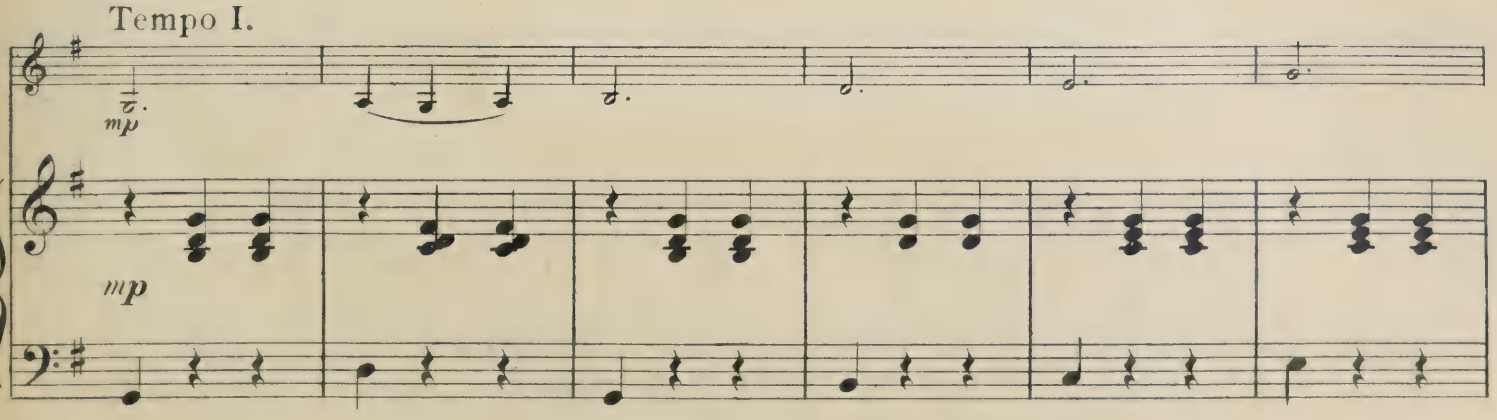
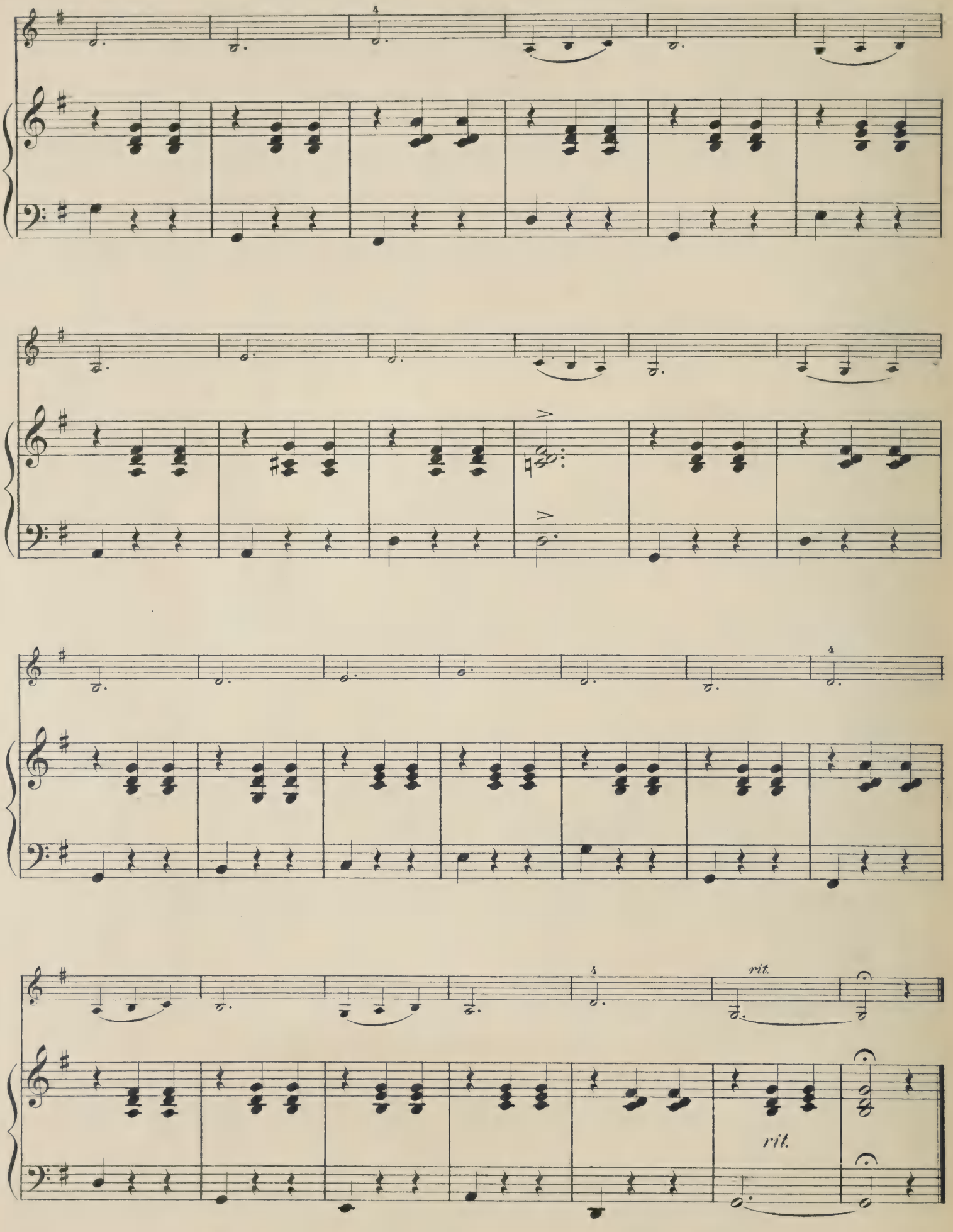

Più mosso.
mf
Più mosso.
mf
1.
2.
rit.
1.
2.
rit.


Tempo I.
mp
mp


4
4
rit.
rit.

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Grad[illegible] Studi[illegible] in Ensem[illegible]

For Pian[illegible]

By **Walling[illegible]**

WITH EXPLANA[illegible]

TWENTY ORIGIN[illegible]

TRAN[illegible]

SOONER or later every mus[illegible] in some form of ensemble-panied, or performing in a [illegible] received on his own instrument.

It is for this reason that we [illegible] are not successful accompanist[illegible] mediocre ensemble players.

The mere experience of playing together is of course helpful, yet unless the mind of the pupil is aroused to the exact nature of the new situation, he will still be a soloist concerned with his own part instead of a true ensemble player, entering into intelligent coöperation with others and deriving new pleasures from a higher and more evolved form of music.

It was with this idea, the result of long observation, that the present work was conceived, the intention being to present appropriate material in such a way as to direct the mind of the student to the principles underlying the art of concerted playing.

Easy Opera Classics

[illegible]inners on the Violin

[illegible]ELEMENTARY ENSEMBLE PLAYING

[illegible]llingford Riegger

[illegible]olins, or Violin and Piano, or [illegible]o Violins and Piano

[illegible] collection of tuneful opera melodies is twofold: [illegible]usic more attractive to the beginner by furnish- [illegible]ccess to some of the "catchiest" opera tunes, [illegible] state would be much beyond his powers of exe- [illegible]ke him acquainted with some of the most popular [illegible]sis for future musical enjoyment.

[illegible]ve come into contact with music students of all [illegible]—even the advanced—show an appalling ignor- [illegible] best-known melodies—those that are taken for [illegible] among musicians. When the pupil becomes [illegible] the more difficult transcriptions of opera and [illegible]eachers prefer (perhaps rightly) to give him, instead, music written originally for his own instrument.

With this idea in mind the compiler has selected only the simplest airs, simplifying these still further, to supply *good* music for the limited technic of the beginner, for whom no music has been written by the standard composers (at least as far as the violin is concerned). Besides, many pupils cease their studies before reaching the stage at which they come into contact with great music, and of what good, then, is their work, if they have not made the acquaintance of at least a few of the most familiar melodies?

JAN 29 1930

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